

a p p r o c h e

The salon dedicated to the experimentation of the photographic medium

7th édition
9–12 Novembre 2023

Opening
8 November

Le Molière
40 rue de Richelieu, Paris

approche.paris
[@approcheparis](https://www.instagram.com/approcheparis)

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Since its first edition in 2017, a ppr oc he has been committed to showing the new and multiple languages of experimental photography. From the very essence of the photographic medium, born of experimentation, to collage or photomontage, some artists reveal its materiality, between sculptures and photographic objects, while others invent new creative processes. The boundary between the different mediums becomes porous, and it's up to the viewer to determine where photography is hidden in some of the works.

Introduction

The seventh edition of the **a p p r o c h e** salon will host 15 personal exhibitions by French and international artists:

Through his photomontages and collages, Kuwaiti artist Ibrahim Ahmed examines the different facets of masculinity, its traditions and representations. The work of Japanese artist Kensuke Koike is also about collage, creating unique pieces by manipulating vintage photographic material that has been hunted down, with his own singular philosophy of creating a new image composed entirely of itself. Somewhere between collage and sculpture, Victoria Marques Pinto condemns the environmental footprint we are shaping and reinterprets the natural landscape by incorporating paint and found plastic objects into her compositions. Vuyo Mabheka draws, multiplies and pastes rare photographs of himself as a child and those around him into his naïve sketches, which recount moments from his life and imagined situations.

While the French artist Anne-Lise Broyer imagines a new language, blurring our perception by sowing the seeds of confusion between silver-based photography and graphite drawings, others are inventing new creative devices: Jannemarein Renout is developing a technique for generating photographic images using modified flatbed scanners that react with their natural environment. In so doing, the Dutch artist is researching the imagery of change, the evolution of time and continuous movement. Laure Winants creates photographic processes in situ to reveal a universe seen through the prism of nature itself. Thomas Paquet diverts the photographic process in order to consider the projection of light in three dimensions. Finally, Jean-Vincent Simonet experiments with a new materiality: hallucinatory colours, liquid forms and shifting contours, his photographs rebel and spill over into another plastic, that of painting.

Marguerite Bornhauser continues her exploration of colour and texture, drawing tones from the ends of silver film, whose scans, when superimposed on glass plates coated with paint, reveal the impact of temperature variations on our planet. It's also about texture and material effects in Sophie Zénon's unique and experimental project, which retraces the choreography of the enamellers' gestures.

Mostly influenced by natural and mountainous landscapes, Tomás Amorim's relief works use light as a raw material and question the materiality of the image. Yoan Béliard's work also draws on the materiality of images to reveal their temporal dimension and question our relationship with time and space. Guillaume Chamahian's original sculptural works reveal a unique imprint of the past, offering a unity rediscovered through time.

Finally, intimacy is at the heart of the work of Japanese photographer Sakiko Nomura: a delicate eroticism, an intimacy offered up, a sensual modesty revealed by unique solarised silver prints.

With more than half of the artists selected having been born in the 80s and 90s, the seventh edition of the salon is a showcase for young French and international contemporary artists. Seven galleries are taking part for the first time this year (Galerie Valérie Delaunay, Galerie S, Galerie Écho 119, Galerie XII, Fisheye Gallery, Galerie Porte B and Egyptian gallery Tintera), 6 of them French. **a p p r o c h e** is also expanding internationally, with six foreign galleries (Tintera from Cairo, Afronova from Johannesburg, Analix Forever from Geneva, Open Doors & Black Box Projects from London and Amsterdam-based Galerie Bart). Once again this year, we are delighted to welcome Intervalle and the Galerie du jour agnès b.. Finally, **a p p r o c h e** is renewing its partnership with the Picto Lab/Expérimenteur l'image residency initiated by the Picto Foundation.

The entire salon team is looking forward to bringing you new experiences for this 7th edition running from 9 to 12 November, and would like to warmly thank Michel Poivert for his keen eye for the Open Call 2023 applications, as well as all the artists, galleries and partners for their involvement and trust.

Emilia Genuardi
Founding Director

Artists



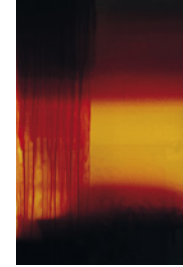
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Ibrahim Ahmed [KW]
TINTERA [EG]



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Tomás Amorim [BR]
Galerie du Jour agnès b. [FR]



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Yoan Béliard [FR]
Galerie Valérie Delaunay [FR]



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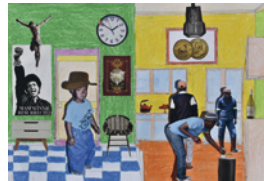
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Anne Lise Broyer [FR]
Galerie S [FR]



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Guillaume Chamahian [FR]
Analix Forever [CH]



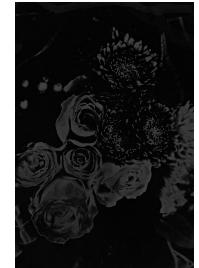
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Kensuke Koike [JP]
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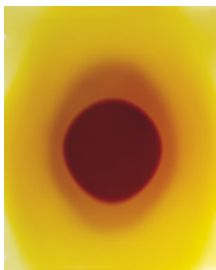
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Vuyo Mabheka [ZA]
AFRONOVA [ZA]



09
Victoria Marques-Pinto [PT]
Black Box Projects [UK]



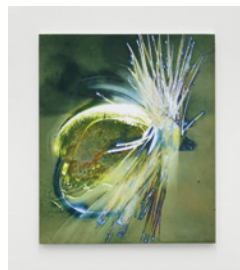
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Sakiko Nomura [JP]
Galerie Écho 119 [FR]



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Thomas Paquet [FR]
Résidence PICTO LAB [FR]



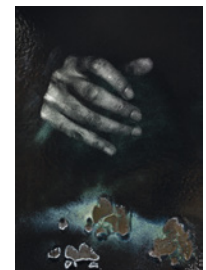
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Jannemarein Renout [NL]
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Jean-Vincent Simonet [FR]
Intervalle [FR]



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Laure Winants [BE]
Fisheye Gallery [FR]



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Sophie Zénon [FR]
Galerie XII [FR]

I never revealed myself to them Ibrahim Ahmed's manipulations of materials are informed by research into the histories of peoples and objects. His works in photography, mixed media, sculpture and installation engage with subjects related to colonization, structures of power, cultural interactions and fluid identity, generating discussions around the idea of self and notions of authenticity within the parameters of the nation state.

Ibrahim Ahmed presents at a p p r o c h e works from *I never revealed myself to them* (2016–2022), an extensive body of work with numerous iterations through which he examines masculinity(ies), its traditions and representations. The display mainly features pieces from Ahmed's second iterations *You can't recognize what you don't know* (2020–2021), a collection of monochrome photomontages that combine posed pictures of the artist taken in photography studios together with images of a documented performance. Using techniques involving editing, cutting and layering, he fragments and reconstructs his images of the male body into new and peculiar re-enactments, gesturing the performative nature of masculinity and the permeating effects of social constructionism. Selected works from the artist's succeeding iterations are also included, for which he has created colour photo collages using found images from his father's family albums. For Ahmed, this ongoing body of work acts somewhat as a visual diary, with each iteration evolving as he delves deeper into his personal history and the relationship to his own manhood.

Ibrahim Ahmed's work has been included in numerous solo and group exhibitions internationally. In 2020 Ahmed was shortlisted for the Emerging Photographer of the Year Award at Photo London in partnership with Nikon Northern Europe and in 2023 Ahmed was shortlisted for the Louis Roederer Discovery Award at Arles. His work is held in many public and private collections as the Museum of Old and New Art in Hobart, Australia and the Kamal Lazaar Foundation, Tunis. Ahmed is currently embarking on an MFA at the School of the Art Institute of Chicago.

Born in 1984, Kuwait

Lives and works in Cairo, Egypt

www.ibrahimahmediii.com

TINTERA is the only private gallery in Egypt dedicated to photography. With a gallery in Cairo and an office in London, TINTERA's aim is to raise the profile of contemporary and historical photography in and of Egypt through a programme of exhibitions, events and research projects. The gallery currently represents over 15 artists from Egypt and elsewhere, emerging and established, with Egypt being the common inspiration in their work. Since opening in 2019, TINTERA has placed its artists' work in a major museum and in many prominent, private collections.

TINTERA

17 rue Bahgat Aly

Apartment 14

Zamalek

Cairo, Egypt

www.tintera.art

← *Quickly but carefully cross to the other side of the road #16, 2021*

Photocollage, framed

39,4×31 in

Unique piece

→ *Quickly but carefully cross to the other side of the road #17, 2021*

Photocollage, framed

36,6×36,6 in

Unique piece

© Ibrahim Ahmed
Courtesy TINTERA



Monticolæ Mixing sculpture and photography, Tomás Amorim questions the materiality of the photographic image, and particularly the possibility of creating images in volume, in relief or on uneven surfaces. Trained as a photographer and visual artist, Tomás Amorim draws his inspiration from the opposition between the time-consuming shaping of sculpture and the instantaneity of light, or from the opposition between the manual labor intrinsic to sculpture and the omnipresence of the machine in the photographer's work. Amorim is an artist of diverse aspirations; strongly influenced by the natural landscape and specifically by the mountainous landscape, the artist uses light as raw material and natural forms as inspiration in his work.

Monticolæ is an ongoing research project, initiated in 2021 on the basis of various plastic/photographic experiments, whose primary aim is to investigate the non-planarity of the photographic medium. Tomás Amorim deploys the image beyond its usual flatness, working it as a material in itself; sculpting, folding, fiddling with, incising and molding it, these are the gestures present in his image-making repertoire. Indeed, the image captured by the photographic tool is frequently represented on a flat surface such as projection or paper, but here it is precisely the existence of a relief that forms the image. The practice of photography and sculpture testifies to the desire to create a photographic work that questions sensations and perspectives, that creates a visual disorder between flatness and volume, between two art disciplines that are opposed in principle.

After studying geography in Brazil, Tomás Amorim obtained a Master's degree in Latin American studies at the Institut des Hautes Études de l'Amérique Latine in Paris and a Master's degree in Plastic Art and Photography from the Université Paris VIII in 2020. Active member of the artist collective "La vie sauvage", he has been selected to participate in several artistic residencies in France and abroad. His work has been exhibited in France, including at La Longue Vue (Île Saint Denis, France) in 2021 and at the Fédération Française pour l'Unesco (Paris, France) in 2018.

Born in 1990 in Rio de Janeiro, Brazil

Lives and works in Paris, France

tomas-amorim.com

The Galerie du jour first opened in 1983 rue du jour right next to agnès b. historical boutique before moving rue Quincampoix (le marais) where it has been active for 20 years. The Galerie du jour is now located on the second floor of la Fab. in the 13th arrondissement of Paris. It hosts five exhibitions a year in a modular space of approximately 200m². The gallery is still promoting the discovery and support of French and international artists.

Galerie du Jour agnès b.

Pl. Jean-Michel Basquiat

75013 Paris, France

la-fab.com

← *Monticolæ #4*, 2023

Silver chlorobromide emulsion on
white cement plate

12 × 16 in

Unique piece

Monticolæ #5, 2023

Silver chlorobromide emulsion on
white cement plate

12 × 16 in

Unique piece

→ *Monticolæ #6*, 2023

Silver chlorobromide emulsion on
white cement plate

12 × 16 in

Unique piece

© Tomás Amorim

Courtesy Galerie du Jour agnès b.



L'artefact et son ombre

Yoan Béliard is a visual artist whose practice draws on the materiality of images to reveal their temporal dimension. The appearance of his images oscillates between the immediacy of chemistry, the patience of drawing and irreversible natural action. These manipulative games give rise to pieces that seem to belong to an ambiguous, anachronistic era, questioning our relation to time and space. Based on this archaeological reflexion, Yoan Béliard attempts to reveal traces to be decoded, opening the way to multiple interpretations. Referring to the field of architecture and relics, the artist uses plaster and a variety of processes: molding, fossil imprints, reliefs. He also experiments with transferring images onto mineral materials. Using these fragments as a starting point, and using plaster to sediment and petrify the visuals, he recreates striking narratives. With a poetic, natural-looking assemblage, the works come to life in a variety of forms: containers, bas-reliefs, volumes and sculptures.

For a ppr oc he, the hybrid works in *L'artefact et son ombre* produce a telescoping of temporalities and cultures, evoking both archaeology and memory, which Yoan Béliard places in tension with everyday objects. In this way, he creates new narratives, while leaving it up to the viewer to interpret the spaces left “empty”.

Graduated from École Boulle, Yoan Béliard was a finalist in the 4th edition of Arte Laguna (Venice, Italy) and won the 2nd Pierre David Weill drawing prize awarded by the Académie des Beaux-Arts (Paris, France). His work has been shown in group exhibitions at Maison Bourbon, Bordeaux (2023), Frac Grand-Large (2021), Fondation pour l'Art Contemporain, Toulouse (2020), FRAC PACA (2019); and in solo shows at Angle d'art, Bagnolet (2022), Espace Elevensteens, Brussels (2019), among others.

Born in 1980 in Montaigu, France
Lives and works in Poitiers, France

yoanbeliard.com

Founded in 2014, Galerie Valérie Delaunay is resolutely committed to promoting emerging artists whose work questions through emotion. The gallery presents mostly the work of artists who invite the rediscovery of figurative work that began in the 1990s and has developed ever since. For the past two years, Galerie Valérie Delaunay has been expanding its program of paintings and drawings to include other media.

Galerie Valérie Delaunay
20 rue Chapon
75003 Paris

www.valeriedelaunay.com

← *Set of jars*, 2020
Plaster, toner, pebbles
Variable dimensions
Unique pieces

→ *Témoin*, 2023
Plaster/fibers, pigments, toner and steel
44 × 31,5 in
Unique piece

© Yoan Béliard
Courtesy Galerie Valérie Delaunay



Retour à la poussière

For Marguerite Bornhauser, color is not just the subject or focus of her work, but a way of perceiving, reviewing and representing the world. In her various projects, she follows a process of selection, isolation and amplification of color, thus emphasizing the chromatic potential of her images. Marguerite Bornhauser pays particular attention to the possibilities offered by the juxtaposition and sequencing of images and the way they occupy space. Her use of diptychs—whether her photographs are folded together, in the case of editorial work, or hung in large format on exhibition walls—has become an essential dimension of her practice. This approach reminds us how color can resonate not only from one image to another, but also from one place or moment to another.

With *Retour à la poussière*, Marguerite Bornhauser continues her exploration of color and texture, with a new focus on climate change and the impact of temperature variations on our planet. She experiments with different media and supports, including silver photography and glass painting, to create a series of one-of-a-kind photographs that capture the beauty and fragility of our natural environment. Each image is a testament to the artist's keen eye and ability to see our contemporary world in a way that is both vivid and raw, but always tinted with a poetic vision of the everyday.

Graduated from the École Nationale Supérieure de la Photographie d'Arles in 2015, her work has since been the subject of several exhibitions, including a first institutional solo show at the Maison Européenne de la Photographie (2019), a solo show at the Musée Arles Antique for the Rencontres de la photographie (2023). In 2020, she wins Photo London's Emerging Photographer of the Year award, and in 2021 benefits from the Carte Blanche residency for the Grand Palais. In 2022 she was selected as guest of honor at Paris Photo. Her work is included in the public collections of La Maison Européenne de la Photographie and the Philharmonie de Paris.

Born in 1989 in Paris, France

Lives and works in Paris, France

www.margueritebornhauser.com/fr

Created in October 2022, Porte B. aims to offer the contemporary art scene and its enthusiasts a playground conducive to initiation, exchange and experimentation. The gallery promotes France's emerging art scene, and defends artistic practices that seek to renew our way of understanding the world. Through a wide-ranging program of artistic and collaborative events, Porte B. multiplies media and incursions into contemporary creation.

Galerie Porte B.

52 Rue Albert Thomas

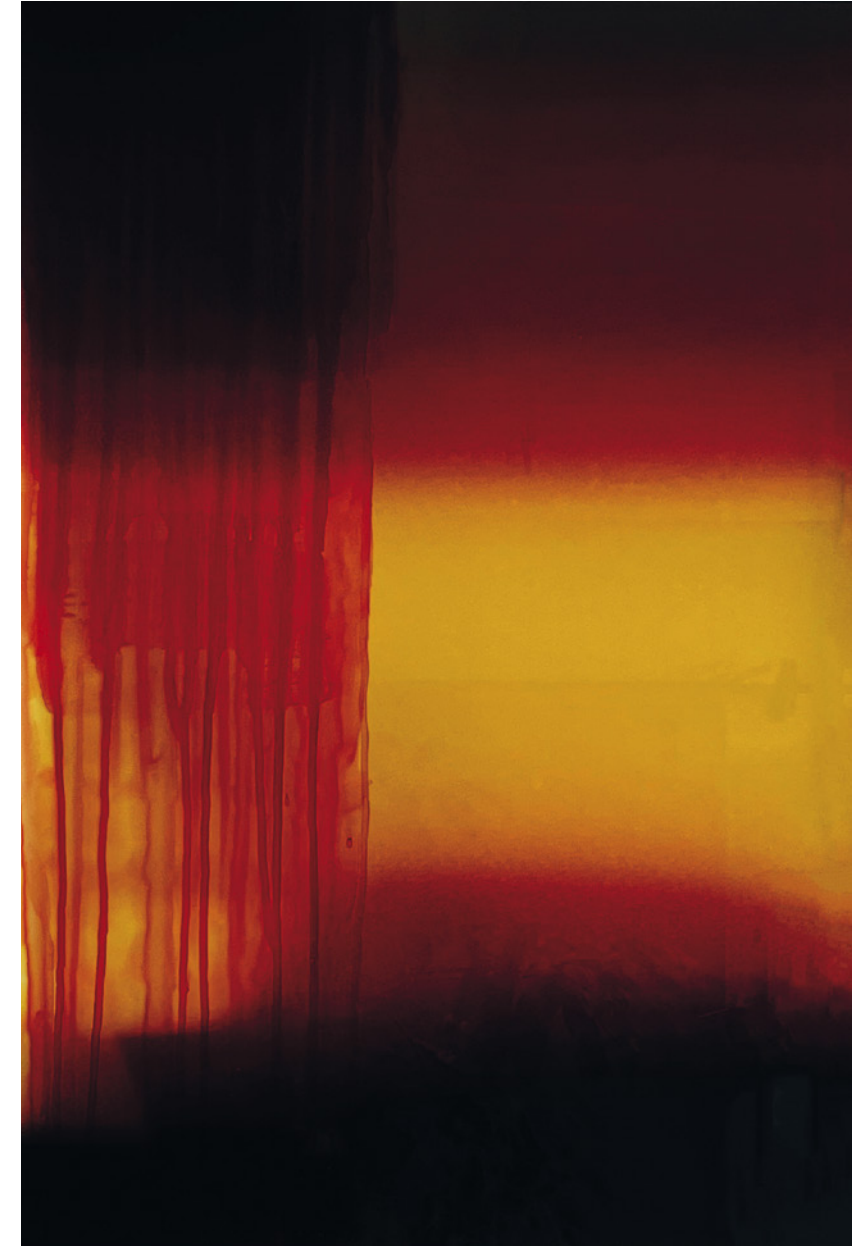
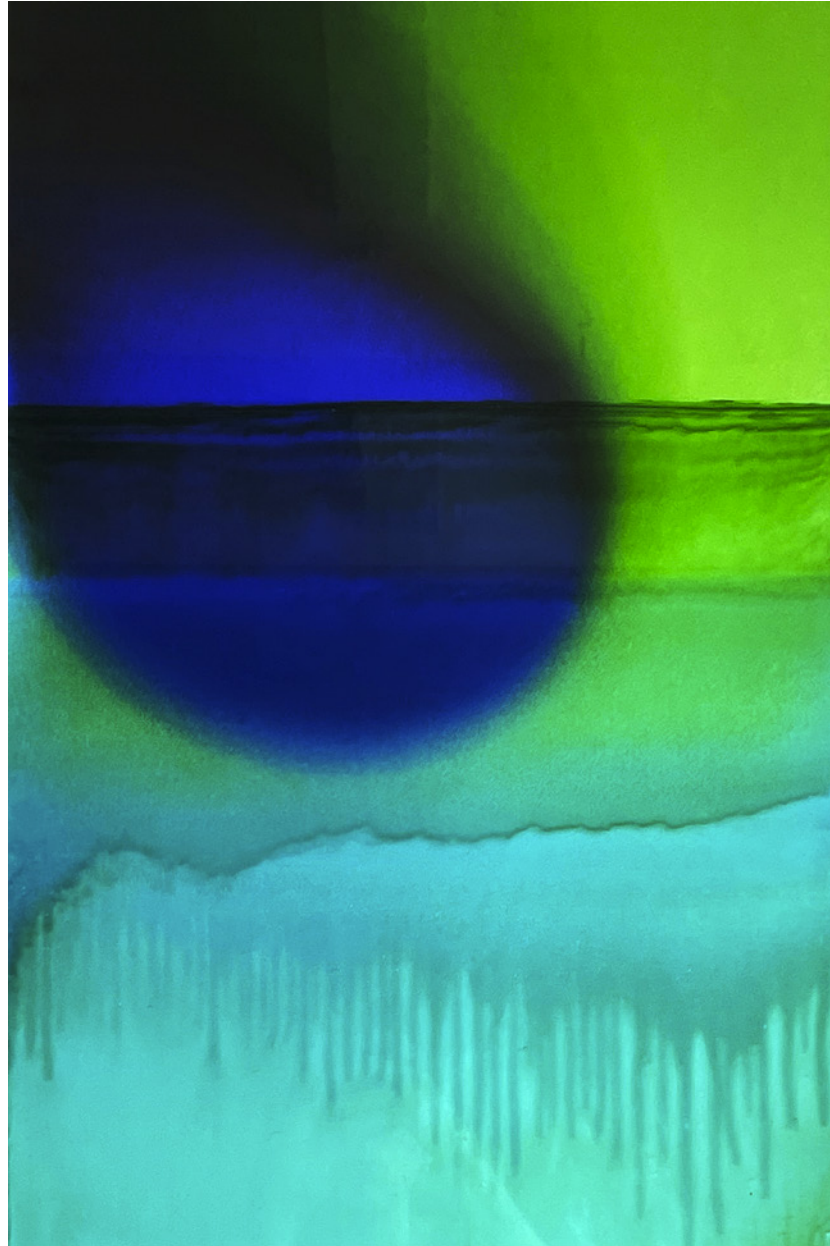
75010 Paris

www.porteb.com

← *We are melting 02*, 2023
Silver-based photography,
ultra-smooth Hahnemühle print and
stained glass painting on glass
15,7×23,6 in
Unique piece

→ *We are melting 04*, 2023
Silver-based photography,
ultra-smooth Hahnemühle print and
stained glass painting on glass
15, ×23,6 in
Unique piece

© Marguerite Bornhauser
Courtesy Galerie Porte B



Comme le buvard boit l'encre For over 20 years, Anne-Lise Broyer has pursued a singular photographic practice that can be summed up as an experience of literature through the eye, intimately intertwining reading and the emergence of an image, writing and photography, as evidenced by the many editions she has shared with Pierre Michon, Bernard Noël, Colette Fellous, Yannick Haenel, Julien Mérieau, Jean-Luc Nancy, Suzanne Doppelt, Mathilde Girard, Léa Bismuth, Muriel Pic....

Anne-Lise Broyer works with her series as a writer works with language, a language that can be spoken and heard through the eye. The artist also questions the areas of friction and intersection between silver photography and graphite drawing directly on the print, in order to reach a zone of disturbance in perception. By marrying these two gestures, linking the eye to the hand, a new language is created. In this way, Anne-Lise Broyer creates visual situations that continually refer back to the photographic image and its technical history. Her images are always printed on matte paper, the paper of the novel. *Comme le buvard boit l'encre* refers to a distant, elusive and above all respected reality. Far from spectacular, without effect, this series presented at **a p p r o c h e** absorbs the sensibility of the world. This discreet experience of the image expresses the commitment required to live in writing.

Graduated from the École Nationale Supérieure des Arts Décoratifs and the Atelier National de Recherche Typographique, Anne-Lise Broyer has published some fifteen books with Editions Filigranes, Verdier and Loco. She exhibits regularly in France and abroad. Her work has been supported by the Cnap and Adagp through the STAMPA grant. She was awarded the first photography residency at the Musée de l'armée (Hôtel des Invalides). Her work can be found in numerous collections, including the Bibliothèque nationale de France and the Musée de La-Roche-sur-Yon, as well as art libraries in Grenoble, Angers and Pessac.

Born in 1975 in Lons-le-Saunier, France

Lives and works in Paris, France

www.annelisebroyer.com

Galerie S, located in the Marais district of Paris, supports, stimulates and contributes to the development of the contemporary French art scene. With 8 exhibitions a year, it pushes back the boundaries of the various media explored: photography, sculpture, installation, video, painting, not forgetting drawing and performance art.

Galerie S

8 rue du Bourg l'Abbé

75003 Paris

www.galerie-s.com

Fragment d'une saison pluvieuse, 2019

Graphite drawing on silver gelatin
print by Guillaume Geneste
(La Chambre noire, Paris) under the
author's supervision
31,5×47,2 in
Unique piece

© Anne-Lise Broyer
Courtesy Galerie S



Détritique

Guillaume Chamahian is an artist of the real, its representations, treatments and reprocessings, at the crossroads of documentary photography, conceptual art, political denunciation and investigative art. With the words of Claude Lévi-Strauss in mind: “The world began without man and will end without him”, Chamahian asks himself: “How can I tell the story of man in images if I imagine that millions of years from now, other forms of life may discover it?” As a child, he used to play at burying objects, hoping that one day someone would find them - as if, through this gesture, he could survive his own finitude.

For **a p p r o c h e**, Guillaume Chamahian sought out an organic material with a lifespan that is, in principle, infinite (once fired). The plates bearing the images are made from sandstone, a detrital sedimentary rock composed of accumulated sediment, debris from living organisms and powdered manganese oxide, a pigment used in prehistoric cave paintings. As for the images, they are the result of a non-exhaustive archaeological selection spanning the period from prehistory to the present and, like the sandstone, represent an accumulation of snippets, relics and debris from the organic history of human civilization. Each plaque-object then becomes a unique “fingerprint” of the past, offering a unity recreated across time.

Guillaume Chamahian is a self-taught visual artist. His work has been shown at the Rencontres d’Arles, at Musée de la Fondation Slaoui in Casablanca, at Musée de la Vieille Charité in Marseille, at Musée de L’Elysée in Lausanne and in the Centre Photographie Marseille. He founded and directed the “Nuits Photographiques” festival in Paris. He has devoted over a decade of work to possible representations of the war in Syria. His work is part of the FRAC PACA and CNAP collections.

Born in 1975 in Marseille, France

Lives and works in Marseille, France

www.guillaumechamahian.com

Founded in 1991 in Geneva by Barbara Polla, Analix Forever is an unusual gallery, developing its projects within its walls as well as abroad, privileging collaborations and co-developments with numerous actors of the art world. The discovery and valorization of young creation are decisive, as well as the promotion of three mediums of predilection: video, drawing and poetry—in particular when they are anchored in political issues and the depths of the soul.

Analix Forever

Rue du Gothard, 10

1225 Chêne-Bourg, Switzerland

analixforever.com

← *Fétiche*, 2023
Print on marble
14×9×1 in
Unique piece

→ *Œil*, 2023
Print on gres-manganese plate
9×10×1 in
Unique piece

© Guillaume Chamahian
Courtesy Analix Forever



Kensuke Koike: A retrospective Kensuke Koike creates unique art works by manipulating found vintage photographic material. Kensuke Koike's practice is centered on a philosophy of "no more, no less", exploring the possibilities of creating a new image composed of nothing but itself. The process often begins as a puzzle in the artist's mind, each image and print requiring its own unique solution.

For a ppr oc he, Kensuke Koike presents a retrospective of his photographic practice. It brings together two long-term series, *Single Image Processing* (SIP) and *Today's Curiosity* (TC), as well as a new project, exhibited for the first time. SIP explores the artist's defining rule that limits him to using only the image itself. Through meticulous planning and impeccable precision, the artist incises, twists and shifts the print, creating a new form from a forgotten photograph. The TC series, playful and kinetic, incorporates other materials beyond the vintage print. In this way, it is more sculptural. Finally, Kensuke Koike's latest project explores the possibilities of a single image, a portrait, to produce an infinite number of singular pieces, through the use of serigraphy. The resulting creations are presented on a larger scale and in a Warhol-like artistic language.

Graduated from the Faculty of Art and Design and the Accademia di Belle Arti, Venice, Kensuke Koike takes part in numerous international solo and group exhibitions. His work has recently been exhibited at the Belfast Photo Festival (2022), the Center for Contemporary Photography in Melbourne (2022), the Holon Design Museum, Israel (2022), the Museo d'Arte Provincia in Nuoro, Italy (2022), the ArtVerona Art fair (2022), and PhotoLondon (2021). He is also represented in various public and private collections, such as the Museo Ettore Fico, (IT), Los Angeles County Museum of Art, (USA), V&A, (UK)

Born in 1980 in Nagoya, Japan
Lives and works in Venice, Italy

www.kensukekoike.com

Open Doors Gallery is a global platform for emerging contemporary photographic artists. Representing and developing the careers of several award winning artists, each with their own unique approach to the medium. From mixed media and sculptural artworks to darkroom creations and documentary work. We believe the limitless possibilities of the photographic medium make it the perfect prism through which to explore the world and to build a collection.

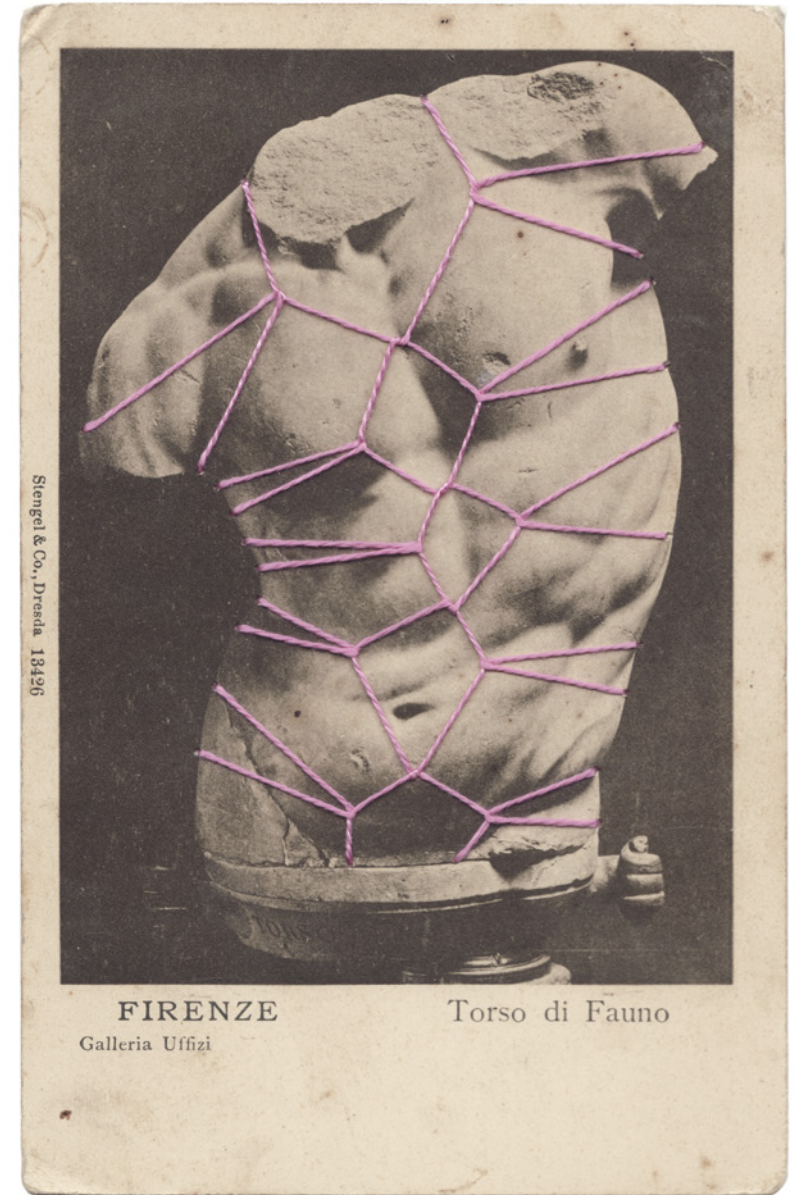
Open Doors Gallery
Exchange Somerset House Trust
Somerset House, London, UK
WC2R 1LA, United-Kingdom

opendoors.gallery

← *Head in the Stars*, 2023
Switched vintage photo
11 × 8 in
Unique piece

→ *Surrounded by nudes*, 2014
Cotton string on vintage postcard
5,5 × 3,5 in
Unique piece

© Kensuke Koike
Courtesy Open doors Gallery



Popihuis Vuyo Mabheka’s artistic practice is nourished by his personal history, both in the subjects he tackles and in the form of his works. His compositions are partly inspired by “Popihuis”, a children’s game popular with his little sister and friends, and more broadly with South African children. In Xhosa—South Africa’s second language—“Popihuis” means doll’s house. Using found or manufactured toys, the children build a miniature of their dream home, mimicking their life aspirations. Vuyo Mabheka anglicizes the term and develops the “Popihuis” body of work. By repeatedly cutting up rare photos of himself as a child, his own photographs of his entourage, taken secretly, and drawing, he builds playlets with naïve imagery that nevertheless describe painful life situations. His work bears witness to his complex relationship with childhood and the construction of his identity through the prism of a specific social and family context, that of a life in the townships—districts reserved for black populations since Apartheid, townships in South Africa designate poor neighborhoods approaching the definition of a shantytown—with an absent father, living with his mother, who was often busy, and his little sister in his care. His works highlight the effects of solitude on creativity: he tells the stories and conversations of a bricoleur¹ at play.

For *α p p r o c h e*, Vuyo Mabheka presents a selection of images from his ongoing *Popihuis* series, recently awarded the Images Vevey 2023/2024 special jury prize.

Vuyo Mabheka is a young artist born in Libode, Eastern Cape, South Africa. He later moved to Thokoza, Johannesburg. In 2017, he joined the Of Soul and Joy project, a creative platform dedicated to photography and its practice. Since this year, he has been represented by Afronova Gallery. Vuyo Mabheka has exhibited his work in group shows such as "In Thokoza: Place of Peace" at Stop Sign Gallery (Johannesburg, 2019), “Inganekwane” at Constitution Hill (Johannesburg, 2021), NWU Gallery (Potchefstroom, 2022).

Born in 1999 in Libode, South Africa

Lives and Works in Thokoza, Johannesburg, South Africa

www.afronova.com/artists/vuyo-mabheka

AFRONOVA GALLERY is a Johannesburg, South Africa-based gallery. Owned and directed by Émilie Demon since 2020, the gallery focuses on discovering, developing, and gaining international recognition for a new generation of progressive artists from the vibrant art scene in South Africa and the Southern Hemisphere. AFRONOVA Gallery is known in particular for its roster of artists in the realms of photography and the moving image.

AFRONOVA GALLERY

Po Box 52576

Saxonwold 2132

Johannesburg, South Africa

www.afronova.com

[1] In *The Savage Mind* (1962), the French anthropologist Claude Lévi-Strauss used the word bricolage to describe the characteristic patterns of mythological thought. Bricolage is the skill of using whatever is at hand and recombining them to create something new.

Imbali Yesizwe, 2021
Mixed media on archival fine art
cotton rag
20 x 27 in
Unique piece in edition of 5 + 1A

© Vuyo Mabheka
Courtesy AFRONOVA GALLERY



Lost Paradise

Victoria Marques Pinto blends photography, mixed media and environmental advocacy in her colorful landscapes and seascapes. The artist interprets the natural landscape by incorporating found plastic objects and layers of paint into her photographic compositions. Her work is a powerful commentary on the landscape we are shaping for future generations and the ongoing impact of the human process on our environment, showing how waste alters nature today and the potential for future disasters. Nevertheless, Victoria Marques Pinto's surreal works convey a perspective of hope, amidst the harsh reality of environmental degradation, thanks to a palette of bright, fairy-tale colors, combined with sculptural elements such as collage and sculpture. Victoria Marques Pinto uses his art as a vehicle for transformation, recycling marine detritus with the aim of raising awareness and changing our relationship with and consumption of waste. At the heart of Victoria Marques Pinto's work is a deep sensitivity to the beauty and vulnerability of our world.

Lost Paradise will bring together a selection of works from the *Imminent Impressions* and *Pigmented Touch* series, as well as pieces from her latest series, *Lost Paradise*, in which found objects are inserted directly into the composition—rather than being reproduced through photography, unlike her previous works—and are presented on a scale that is intended to be more intimate. She continues her visual commentary on the issues of plastic waste, ocean conservation and the effects of human progress on the natural world.

Victoria Marques Pinto has a degree in Arts, Design and Media and Art History from Richmond International University in London, she has studied Photography, at the Cambridge School of Art in Cambridge and holds a certificate degree in Digital Photography by the Portuguese Institute of Photography (IPF). In 2019 she completed her master's degree in Fine Art Photography at the European Institute of Design (IED) in Madrid. Victoria Marques Pinto has been included in several group shows in London. In 2019 the artist exhibited her first solo show, *Imminent Impressions*, at Espacio 28014 in Madrid, Spain and in 2021 she had her first solo exhibition with Black Box Projects in London. She has been shortlisted for the Belfast Photo Festival. Her work can be found in numerous private collections worldwide.

Born in 1994 in Oporto, Portugal
Lives and works in Madrid, Spain

www.victoriamarquespinto.com

Founded in 2018, Black Box Projects specialises in contemporary photography and contemporary art that is created using photographic materials. Black Box Projects is committed to working with artists who push the limits of traditional photographic practice, as well as artists who have used photography as a starting point for a wider contemporary art practice. The gallery does not keep a permanent space, we instead we base our exhibition programme within various spaces in Central and South-West London as well as exhibiting at international art fairs. Black Box Projects aims to be a pioneer of the changing gallery model, as well as presenting a transparent working model with artists, clients and other gallerists that fosters community, creativity, and collaboration.

Black Box Projects

4 Cromwell Pl

South Kensington, London

SW7 2JN, United Kingdom

blackboxprojects.art

Imminent Impression (VIII), 2019
Archival pigment prints with hand
applied acrylic paint, collage and found
plastic
39 × 65 in
Unique piece

© Victoria Marques Pinto
Courtesy Black Box Projects



Another Black Darkness

Where many artists use light to create their images, Sakiko Nomura makes her images in the shadows. Photographing her models in places as bare as their bodies, intimacy is at the heart of her work. Her images evoke the hushed ambience of bedrooms that we recognise without ever having visited, the rustle of a curtain that is opened to let in a ray of light in the half-light. She approaches love, sex, eros and Thanatos, relationships and the fragility of human beings with modesty and gentleness. In her thirty-year career, Sakiko Nomura has alternated between colour and black and white, natural and artificial light; she has sought out nature or the cramped confines of a hotel room; she has photographed men and women, objects, fruit and flowers, animals... The subjects photographed are numerous, the methods as well, the cameras are diverse... but Sakiko Nomura's work always retains an intimacy, a delicate eroticism, a sensual reserve that is the signature of her work. If Nomura's images are deeply evocative and moving, they are above all charged, saturated with a sense of the fragile and complex beauty of the human experience.

Another Black Darkness, for **a p p r o c h e**, reveals Sakiko Nomura's images in the dark. As the eye adjusts to the penumbra, visitors are plunged into Sakiko Nomura's quiet and sensual world.

Sakiko Nomura graduated from Kyushu Sangyo University in 1991. In 1992, she began working with Nobuyoshi Araki, remaining his privileged assistant. A recognised artist, her work was chosen by Simon Baker in 2015 to be exhibited at the Rencontres d'Arles. In 2017, her work was shown at the Tokyo Photographic Art Museum and in 2022, she had a major solo exhibition at the Shimonoseki Art Museum. Her work is represented in numerous public and private collections: Tate Modern (UK), San Francisco Museum of Modern Art (USA), Tokyo Photographic Art Museum (JP). Attaching great importance to photo books, she has published over twenty of them.

Born in 1967 in Shimonoseki, Japan

Lives and works in Tokyo, Japan

sakikonomura.com

Écho 119 gallery and bookshop, founded in 2016, is a space that specialises in photography. The gallery presents the work of established and emerging photographers with a particular focus on Japan, whose common thread is a strong formal preoccupation, an aesthetic pursuit that turns images into intellectually and visually powerful works of art. Écho 119 also offers a wide and carefully selected range of photo books, from the latest releases to rare editions.

Galerie Écho 119

119 rue Vieille du Temple

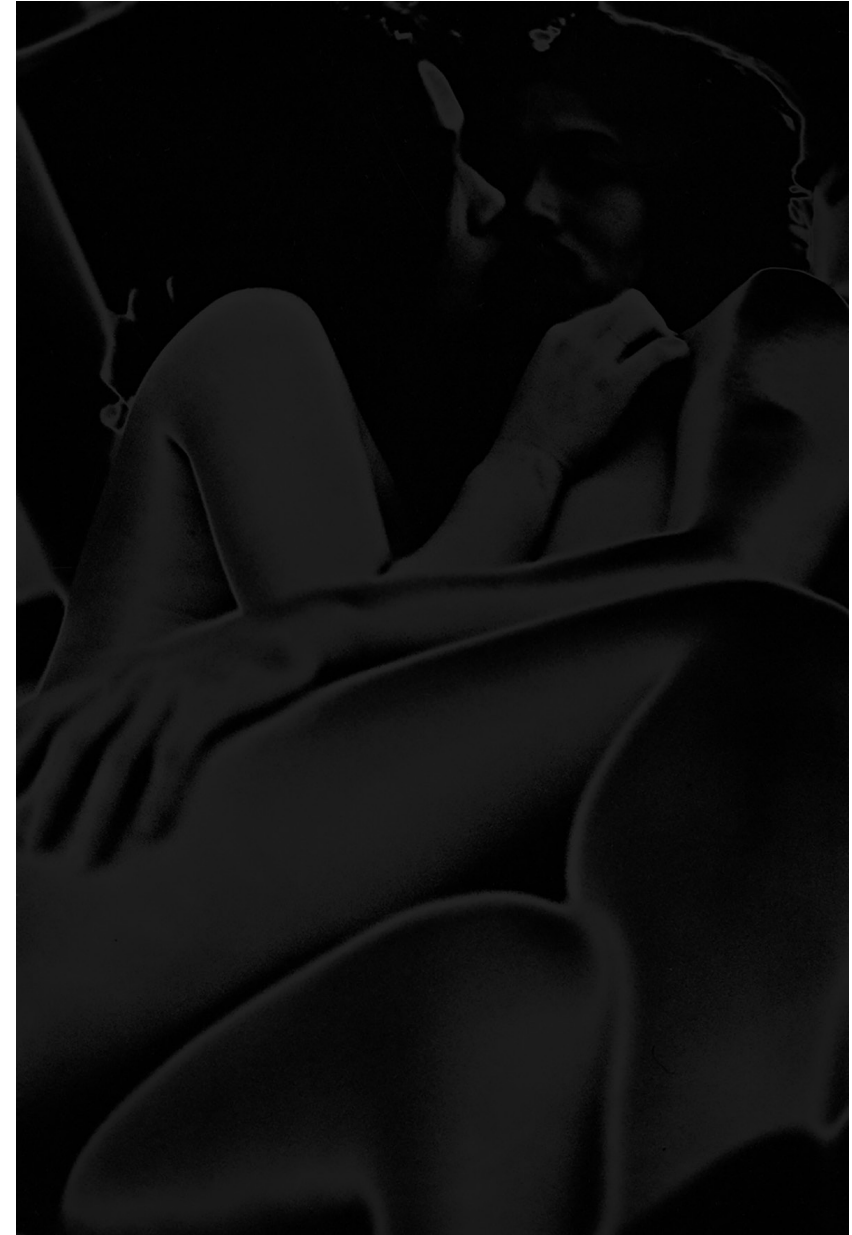
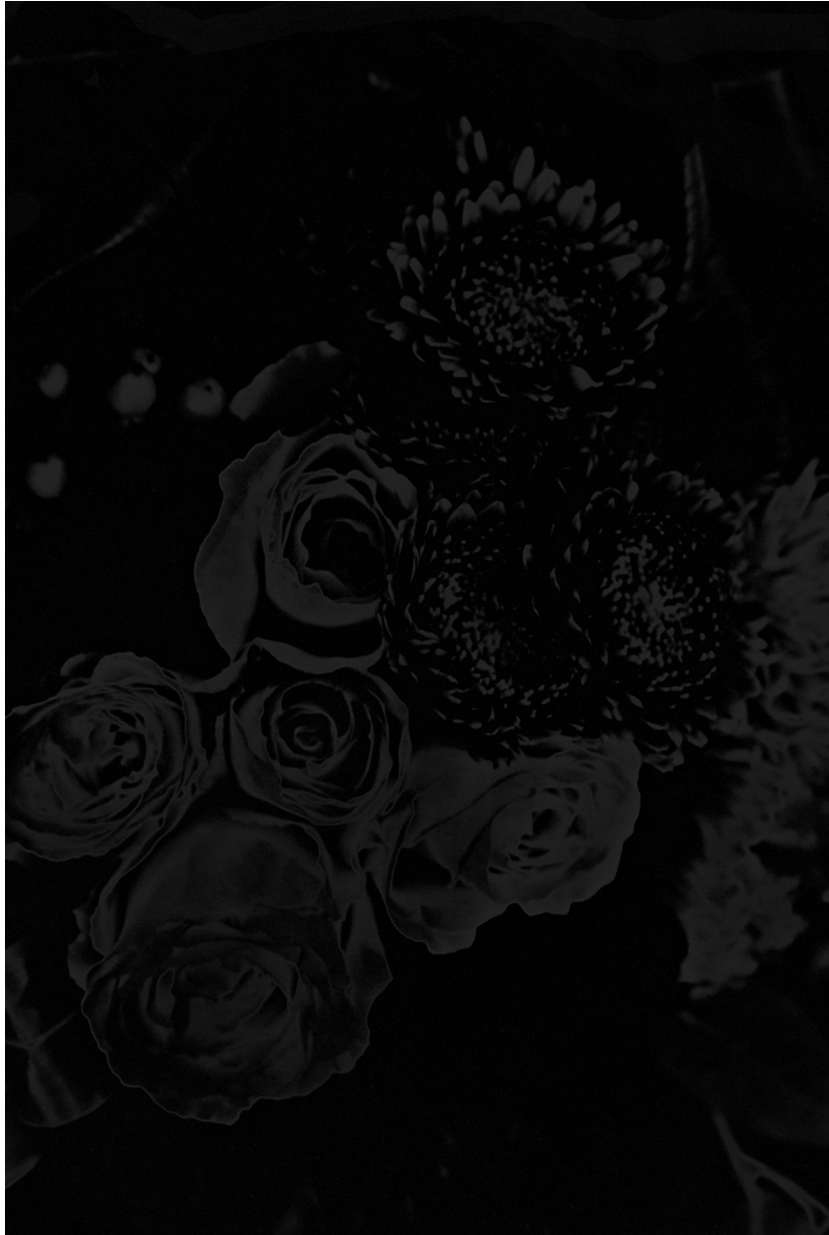
75003 Paris, France

www.galerieecho119.com

← *Another Black Darkness #26*, 2009
Gelatin silver print,
12 × 10 in
Unique piece

→ *Another Black Darkness #50*, 2009
Gelatin silver print,
12 × 10 in
Unique piece

© Sakiko Nomura
Courtesy de l'artiste & Galerie Écho 119



De la chambre noire

For several years now, in a game of construction to paint a sensitive experience of the world, Thomas Paquet has been working on a photographic study of its fundamental characteristics: light, space and time. His approach to photography is direct and practical, and a device—be it optical, physical or chemical—is developed for each of his projects. The resulting works, somewhere between premeditation and chance, take on a plastic dimension that works from within the possibilities and limits of the photographic document.

Inspired by experiments on the wave and corpuscular nature of light, fascinated by the prism of color decomposition and the calibration motif of the optical test pattern, *De la chambre noire* is part of an experimental approach to photography: transgressing the rules and disrupting the proper functioning of the apparatus—the equipment—by modifying established parameters. By hijacking the tools used to produce images in the darkroom, Thomas Paquet makes light the body of his artistic production, seeking to reveal its multiple vibrations through the photographic object. Spreading out in authentic abstractions, these works sketch the outlines of a reflection where the empirical approach traces the fertile furrow of poetic contemplation.

A Franco-Canadian artist represented by Bigaignon, Thomas Paquet's work has been the subject of several solo and group exhibitions, notably at Bigaignon gallery, the Musée des Archives Nationales in Paris (2022), and soon at the BnF and the Biennale de l'Image Tangible, among others. It has also been shown at various fairs and exhibitions, including Paris Photo (2021) and *α p p r o c h e* (2019). A finalist for the Swiss Life à 4 Mains and BMW Art Makers awards in 2022, his work can be found in private and public collections such as the Musée français de la photographie, the Centre National de la Photographie, the Galiana-Wiart collection and the BnF.

Born in 1979 in Troyes, France

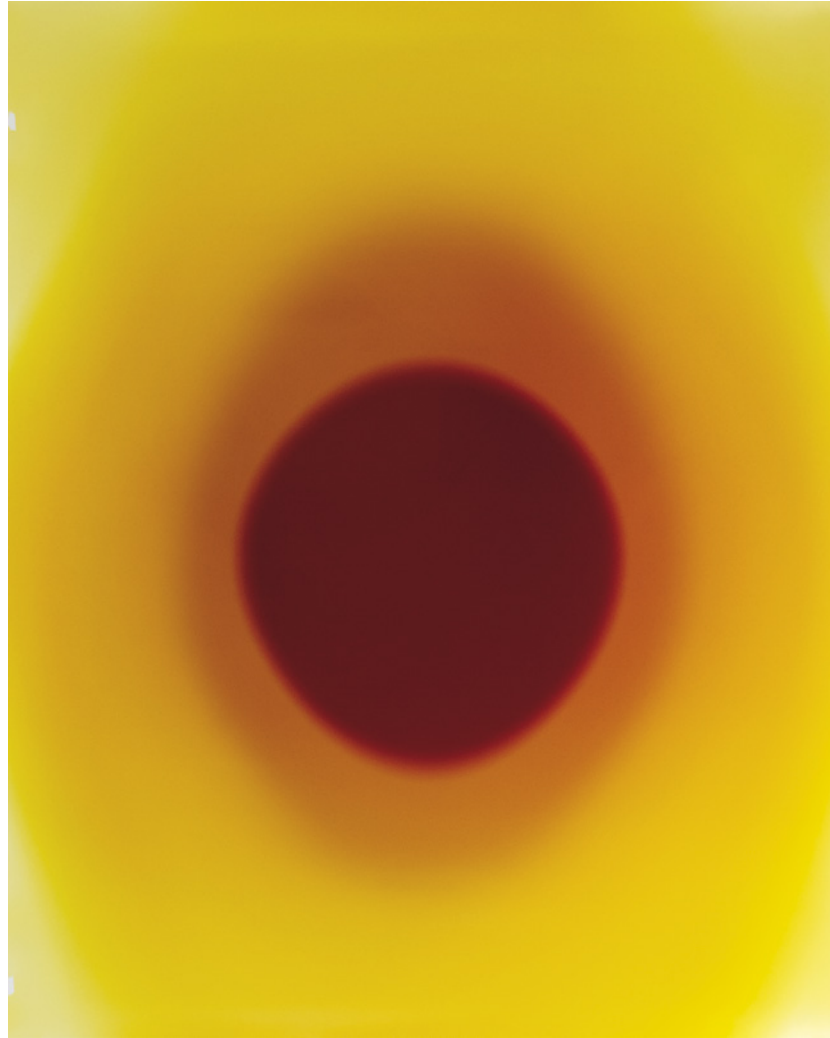
Lives and works in Paris, France

www.thomas-paquet.com

Thomas Paquet developed his project as part of the PICTO LAB / EXPÉRIMENTER L'IMAGE residency offered by Picto Foundation, in collaboration with PICTO laboratories and production workshops. As a partner with the PICTO LAB program, the endowment fund gives artists the opportunity to test techniques and protocols, and to use them in unexpected ways to go beyond or explore new possibilities for images and their formal rendering. Picto Foundation brings together artists and network players, including La Fab. agnès b. endowment fund, Réseau Diagonal, Cité internationale des arts, Fondation Dream Big and Grow Fast and Fujifilm.

www.pictofoundation.fr

← *Optical vignetting #1*, 2023
(work in progress)
C-print
39×50 in
Unique piece



Gradient - Magenta, 2023
C-print
19,7×78,7 in
Unique piece



→ *Gradient - Yellow*, 2023
C-print
19,7×78,7 in
Unique piece



© Thomas Paquet
Courtesy Bigaignon & Picto Foundation

Still grey, breezy, with rain/shower chances | RAIN (2019/2023)

Halfway between photography and digital art, Jannemarein Renout's work is characterized by the invention of creative devices. Since 2014, the artist has been developing a technique to generate photographic images using modified flatbed scanners, whose light source is switched off, and which therefore react to daylight. Identified as "renography" by Taco Hidde Bakker, in reference to Man Ray's photogrammic rayographies, this technique enables Jannemarein Renout to reproduce daylight with variations in color and pattern: visualizations without intention or composition. With a multiplication of methods: the use of scanners of different makes or types, of several scanners simultaneously, or in a constant and methodical manner, the artist nourishes this renographic device. Today, she owns an astonishing collection of 38 scanner models. Jannemarein Renout's work proposes a dialogue between coincidence and influence around this critical moment in the creative process. Her aim is to minimize her influence as an image-maker. She gives the medium's intervention a power that challenges the artist's authority.

For a p p r o c h e, Jannemarein Renout presents the *RAIN* series, in which she studies the contact of her scanners with her natural environment, and more specifically with rain. Her work is part of a research into the imagery of change, the evolution of time and continuous movement.

Jannemarein Renout is a graduate of the Gerrit Rietveld Academy (NL) in photography, and of the Frank Mohr Institute (NL) in painting. Jannemarein Renout has exhibited her work in fairs, solo and group shows, such as Museum Kranenburgh (NL), Chetvert Art Space in Sint Petersburg (UK), Nederlands Fotomuseum Rotterdam, Dutch Design Week Eindhoven (NL), Unseen Photo Fair in Amsterdam, Positions Berlin DE, PAN Amsterdam. Her work can be found in many public and private collections, including Delta Lloyd, NN Group, Ministry of Health, Welfare and Sport (NL), De Brauw Blackstone Westbroek, Netherlands Enterprise Agency, Ministry of Education, Culture and Science (NL).

Born in 1969 in Monnickendam, Netherlands

Lives and works in Monnickendam, Netherlands

www.jannemareinrenout.nl

Galerie Bart is a contemporary art gallery in Amsterdam with a focus on both established and young artists who have graduated in the Netherlands, excelling through their innovative craftsmanship. At Bart's you will find artists who make either work that is playful and fresh, solid and sharp, serene and light-hearted or serious with a touch of humour. They seek out the limits of their medium and question them, with the aim of pushing the boundaries. The artists that Galerie Bart collaborates with include painters, draughtsmen, photographers, sculptors and installation artists.

Galerie Bart

Elandsgracht 16

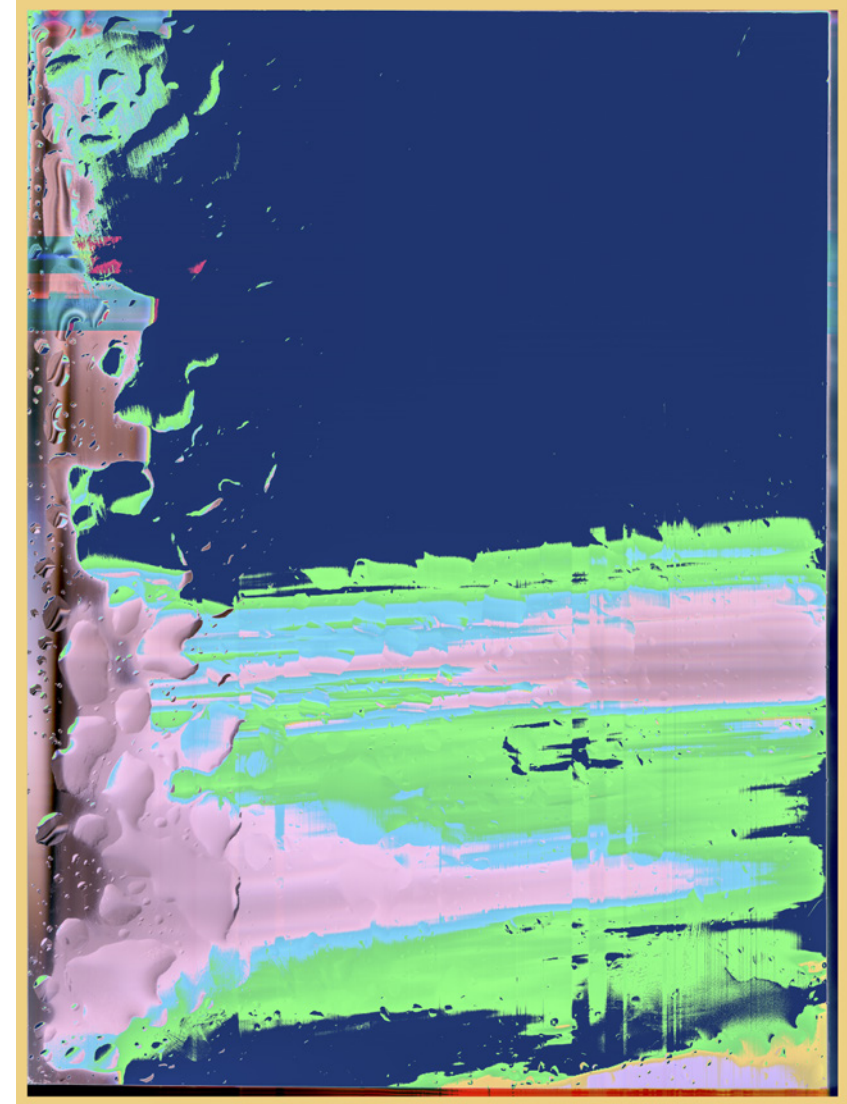
1016 TW Amsterdam, Netherlands

www.galeriebart.nl

← SCAN_02297 (10:26:27-10:45:06)_2019/2022, 2022
Archival pigment print on 1mm aluminium, handmade maple frame
27,5×19,7 in
Edition of 5 + 2AP

→ SCAN_02299 (11:02:58-11:21:38)_2019/2022, 2022
Archival pigment print on 2mm dibond, handmade maple frame
27,5×19,7 in
Edition of 5 + 2AP

© Jannemarein Renout
Courtesy Galerie Bart



Mechanical Paintings

Faced with the trivialization of 21st-century photography, Jean-Vincent Simonet attempts to revive its aura with a new, experimental materiality.

With their hallucinatory colors, liquid forms and shifting contours, his photographs rebel and spill over into a new plasticity. Perhaps we should no longer call this work "photography", as it pushes the boundaries to the point of having one foot firmly planted in painting. In his family's print shop, a temple to the commercial, repetitive image, the artist attempts a hybridization. He prints his shots on sheets of plastic reels, so that the ink takes several hours to dry. This frees up time for human intervention. By coating, scanning, slowing down the drying process, printing with the fingertips and washing by hand, the liquid colors spread over the low-absorbency surface. Images are transformed, emancipated. By moving away from perfection and flirting with loss of control, Jean-Vincent Simonet physically attacks the practice of photography without denying it. He satisfies his iconoclastic intention to liberate each work from reproducibility through a unique and original process.

In *Mechanical Paintings*, Jean-Vincent Simonet uncovers a double deception. By pushing back the limits of photography with his liquid deformations, he distances himself from the so-called principle of reality. By recombining objects that imitate nature (fishing lures, decorative artificial vegetation, etc.) in an explosion of color, he does justice to our retina and warns us against the bludgeoning of manipulative images.

Jean-Vincent Simonet graduated from ECAL (Lausanne) in 2014. He has exhibited in renowned institutions and galleries such as Centre de la photographie Genève, Fotomuseum Winterthur, Villa Noailles Hyères, FOAM Amsterdam, Webber gallery (London), Fondazione Vico Magistretti Milan, Musée des Beaux-Arts Le Locle. His work can be found in private and public collections such as the Vontobel Art Collection, FOAM Amsterdam, LUMA Fondation and the Swiss Post Office.

Born in 1991 in Bourgoin-Jallieu, France

Lives and works between Zurich, Switzerland and Paris, France

www.jeanvincentsimonet.com

Galerie Intervalle represents international artists who reinvent photography to take a personal approach to subjects rooted in history. They place themselves in the interval defined by Marc Lenot as follows: "Contemporary experimental photography does not strictly speaking constitute a school or a movement, but simply a current, a moment between the decline of traditional documentary analog photography and the advent of digital photography at the end of the 20th century and the beginning of the 21st century." ("Playing against the cameras" 2017). Intervalle promotes its artists to collectors, amateurs and institutions, as well as at fairs where lovers of contemporary photography gather.

Intervalle

23 rue Le Peletier

75009 Paris

intervalle.art

← *Fishing Fly 01, 2023*
Inkjet print on plastic foil, washed and altered by the artist
31,9×37,8 in
Unique piece

→ *Spider tactics 01, 2023*
Omotsando inkjet print on plastic foil, washed and altered by the artist
39,4×49,6 in
Unique piece

© Jean-Vincent Simonet
Courtesy Intervalle



Sensing Landscape

Laure Winants is an interdisciplinary artist who, through the use of environmental sensors, creates encounters between art, natural science and technology. Her work includes a series of data-driven installations to visualize various phenomena, including sea ice, atmospheric pollution and volcanic eruptions. She is developing an in situ solarization photographic device that can be transported on each expedition, taking up an almost performative position in the landscape, where the image is constructed with the physical engagement of the territory. Laure Winants is currently collaborating with the Norwegian Polar Institute, ESA and the Arctic Research Centre, thanks to the Canada Art Council, to deploy sensors in the Arctic Ocean.

Sensing Landscape is an experimental series exploring the phenomena of light and color in the Arctic. By listening to the fragility of this constantly changing polar landscape, Laure Winants reveals a universe seen through the prism of nature itself, where ice and light filter our vision.

With a Master's degree in Creative Industries Management from the IHECS Academy (Brussels, BE), Laure Winants has continued to supplement her training with courses in art history. Taking part in numerous national and international exhibitions, her work has been shown in Berlin, Reykjavik, Brussels, Liège, Toulouse, Paris, Stockholm, Luxembourg and Osaka. In 2020 she was selected for the Prix la Gravure et de l'image Imprimée in La Louvière (BE), and in 2021 for the Prix Fintro "Public Prijs", and selected the same year for the Résidence 1+2 Photographie et Sciences. Her work is included in two public collections: the Fondation des Arts in Luxembourg and the Palais de Liège. In October 2023, her work will be presented at the BnF for the exhibition "Épreuve de la matière".

Born in 1991 in Spa, Belgium

Lives and works between Paris, France and Brussels, Belgium

www.laurewinants.com

Opened in October 2016, Fisheye Gallery is located in the Xth arrondissement of Paris, in a space exclusively dedicated to contemporary photography, a stone's throw from the Canal Saint-Martin. With a second 200m² space opened in Arles, the gallery is proud to represent artists with diverse writing styles. As a young gallery, Fisheye Gallery aims to set itself apart by offering an uninhibited international emerging program.

Fisheye Gallery

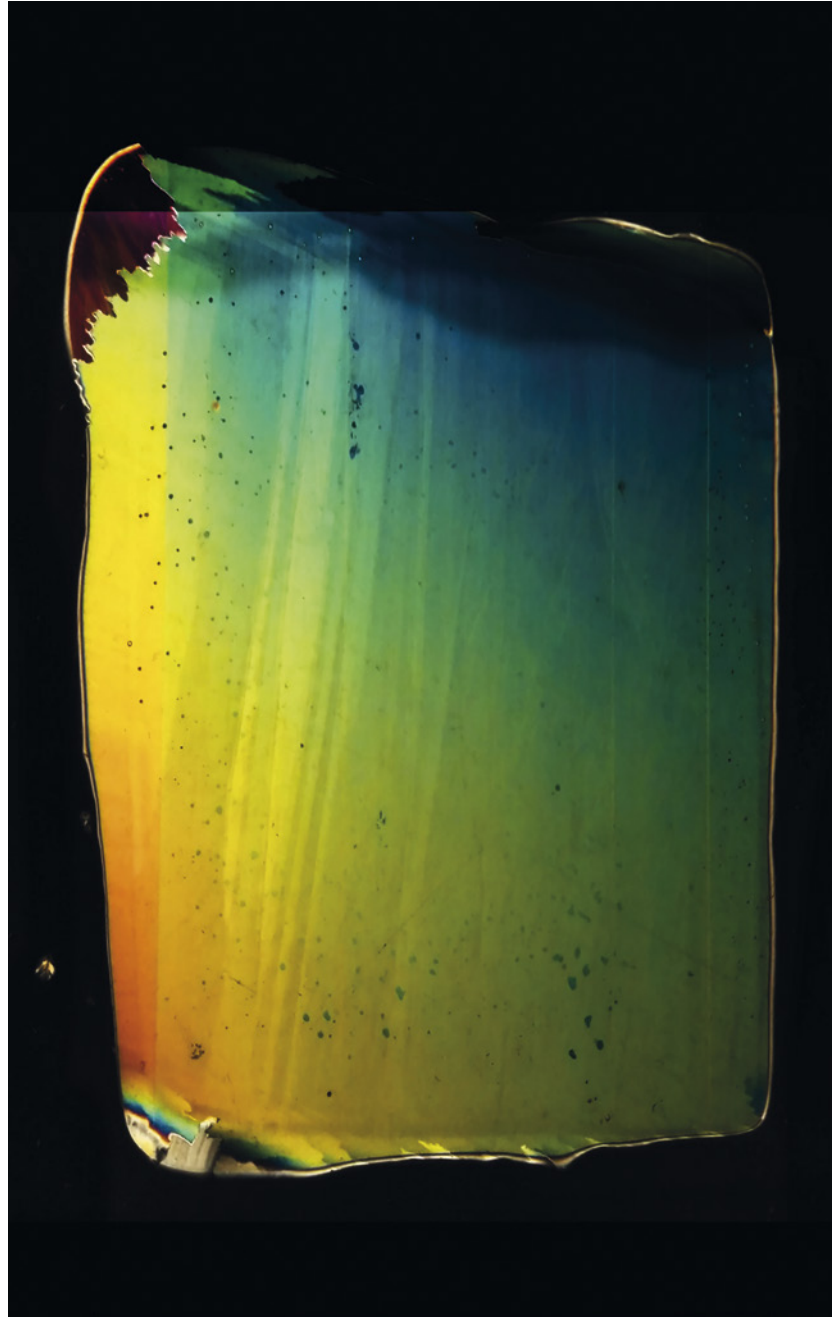
2 Rue de l'Hôpital Saint-Louis,

75010 Paris

fisheye-gallery.fr

Ice and Light, 2023
Department of Glaciology, UNIS,
Svalbard and ULB, Belgium
Unique piece

© Laure Winants
Courtesy Fisheye Gallery



La danse du feu

A photographer, historian and ethnologist by training, Sophie Zénon has worked for more than twenty years to make visible our intimate and collective relationship with the past in order to question our memory and the passage of time. Considering the landscape as a place of experience and life, she approaches the past in its present dimension and the living it in its capacity of resilience. Beauty and fear, loss and absence, memory and forgetfulness but also here and now are themes dear to the artist. How to account for the past when language is lacking? How to make the unspeakable visible? How to transform the photographic act into a poetic act? Giving an important place to experimentation and the transversality of practices, her creations are in the form of photographic series, artist's books, videos, installations. Image-palimpsest, imprint, transparency, glare, changeover of temporalities, reactivation of archives but also the technical aspects of gesture and materiality are part of her plastic vocabulary.

The result of several months of research and experimentation, *La Danse du Feu* is a unique and experimental work retracing the choreography of the enamellers' gesture. Playing with textures and material effects, the polyptic evokes the beauty of the gesture in pieces that seem to come out of the bowels of the earth.

Graduated with a Masters degree in Contemporary History (University of Rouen) and a DEA in Ethnology and Religious Studies, EPHE (Ecole Pratique des Hautes Etudes, Paris), Sophie Zénon has devoted herself entirely to her artistic practice since 2004. Her works have been exhibited in many institutions such as the Palais de Tokyo (Paris), the Bibliothèque Nationale de France, the Houston Center for Photography, and have been acquired by significant public and private collections. She is the author of three monographs and seven artist books. She is the winner of the Fondation des Artistes Art Creation Grant (2022), the EURAZEO Prize (2019), the "Residence for Photography" Prize of the Fondation des Treilles (2015).

Born in 1965 in Petit-Quevilly, France

Lives and works in Paris, France

www.sophiezenon.com

Galerie XII, founded in 2007 by Valérie-Anne Giscard d'Estaing, is dedicated to contemporary photography. Its editorial line focuses on narrative photography. The gallery promotes artists with a strong pictorialist sensibility, working on new forms of the medium with a multidisciplinary approach, notably on the borders with painting, sculpture and collage. A member of the Comité Professionnel des Galeries d'Art, it organizes exhibitions within its walls, participates in international fairs and has recently expanded into the United States with the opening of a space in Los Angeles in 2018.

Galerie XII

10 et 14 rue des Jardins Saint-Paul

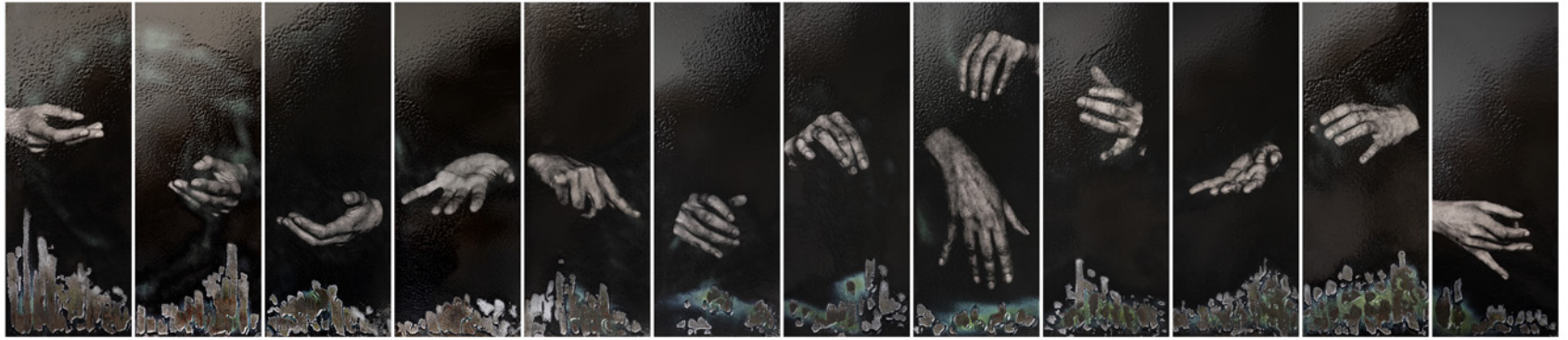
75004 Paris, France

www.galeriexii.com/fr

La danse du feu, 2022

Polyptych of twelve enamelled and screen-printed steel plates created in collaboration with metal enamellers Lise Rathonie and Marie-Hélène Soyer (Émaux Métaux workshop), and Bretagne Emaillage
20,8×94,5 in
Unique piece

© Sophie Zénon
Courtesy Galerie XII



Emilia Genuardi, Founder and Director



© Laurent Villeret

Emilia Genuardi is a specialist in contemporary photography and a curator. Driven by the desire to create a fair with a unique format, Emilia founded the *alpha* salon, dedicated to artists experimenting with the photographic medium, for which she co-signs the artistic direction each year alongside guest curators. Cultivating her support for contemporary creation, she imagines in 2023 *unRepresented*, the first art fair dedicated to artists not represented in galleries and supported by a community of collectors. These two independent annual events are produced by *alpha*, which Emilia founded and has run since 2018.

Previous editions

2022

Matthieu Boucherit [FR] *Galerie Eric Mouchet* [FR] · Marc-Antoine Garnier [FR] *Galerie Bacqueville* [FR / NL] · Manon Lanjouère [FR] *Galerie du jour agnès b.* [FR] · Fabiola Menchelli [MX] *Marshall Gallery* [US] · Javier Hirschfeld Moreno [ES] *Open Doors Gallery* [UK] · Liz Nielsen [US] *Black Box Projects* [UK] · Alice Quaresma [BR] *Sobering Galerie* [FR] · Baptiste Rabichon [FR] *Galerie Binome* [FR] · Caroline Rivalan [FR] *Galerie Eva Vautier* [FR] · Jonathan Rosić [BE] *Archiraar Gallery* [BE] · Matt Saunders [US] *Analix Forever* [CH] · Isabelle Wenzel [DE] *Galerie Bart* [NL] · Daisuke Yokota [JP] *Kominek Gallery* [DE] · Vincent Fournier et Sébastien Gaxie [FR] *Prix Swiss Life à 4 Mains* [FR] · Lucas Leffler [be] *Résidence PICTO LAB* [FR]

- 13 galleries + Résidence Picto Lab + Prix Swiss Life à 4 mains
- Art direction: Emilia Genuardi

2021

Yasmina Benabderrahmane [FR] *Galerie Bacqueville* [FR, NL] · Camille Benarab-Lopez [FR] *Chloé Salgado* [FR] · Sylvie Bonnot [FR] *Ségolène Brossette Galerie* [FR] · Kim Boske [NL] *FLATLAND* [NL] · Antony Cairns [UK] *Intervalle* [FR] · John Chiara [US] *Galerie Miranda* [FR] · Caroline Corbasson [FR] *Galerie L'inlassable* [FR] · Grégoire Eloy [FR] *Tendance Floue* [FR] · Bertrand Hugues [FR] *Galerie Eric Mouchet* [FR] · Ilanit Ilouz [FR] *Galerie Fontana* [NL] · Alix Marie [FR] *Ncontemporary* [IT] · Laurent Millet [FR] *Galerie Binome* [FR] · Mouna Saboni [FR] *Galerie 127* [FR, MA] · Marleen Sleeuwits [NL] *Galerie Bart* [NL] · David Weber-Krebs [BE] *Secteur a ppr oc he* [BE] · Vasantha Yogananthan [FR] *The Photographers' Gallery* [UK]

- 15 galleries + 1 artist in a ppr oc he sector
- Art direction: Emilia Genuardi, Tatyana Franck, Étienne Hatt, Aurélia Marcadier, Caroline Stein, Raphaëlle Stopin

2020–2021

Vincent Ballard [FR] *Galerie Lumière des roses* [FR] · Marco Barbon [IT] *Galerie Clémentine de la Féronnière* [FR] · Filip Berendt [PL] *Galerie l'étrangère* [UK] · Katrien de Blauwer [BE] *Galerie Les filles du calvaire* [FR] · Ellen Carey [US] *Galerie Miranda* [FR] · Roger Catherineau [FR] *Les Douches la Galerie* [FR] · Coraline de Chiara [ID] *Galerie Claire Gastaud* [FR] · Sylvain Couzinet-Jacques [FR] *Galerie C* [CH, FR] · Thomas Devaux [FR] *Galerie Bertrand Grimont* [FR] · Laurent Lafolie [FR] *Galerie Binome* [FR] · Claudia Larcher [AT] *Galerie 22,48m²* [FR] · Lucas Leffler [BE] *Galerie Intervalle* [FR] · Le fétichiste *Christian berst art brut* [FR] · Ken Matsubara [JP] *Galerie Eric Mouchet* [FR] · Jean-Claude Ruggirello [TN] *Galerie Papillon* [FR] · Patrick Waterhouse [GB] *The Ravestijn Gallery* [NL] · Édouard Taufenbach & Régis Campo [FR] *Prix Swiss Life à 4 mains* [FR]

- Special edition dedicated to unique pieces
- 16 galleries + Prix Swiss Life à 4 mains
- Art direction: Emilia Genuardi, Elsa Janssen, Léa Chauvel-Lévy, Tristan Lund

2019

Cathryn Boch [FR] *Galerie Papillon* [FR] · Anaïs Boudot [FR] *Galerie Binome* [FR] · Jonny Briggs [GB] *Ncontemporary* [IT] · Lindsay Caldicott [GB] *Christian Berst Art Brut* [FR] · My-Lan Hoang-Thuy [FR] *Secteur a pp roc he* [FR] · Éléonore False [FR] *Secteur a ppr oc he* [FR] · Benoit Jeannet [CH] *Galerie Eric Mouchet* [FR] · Lebohang Kganye [ZA] *AFRONOVA Gallery* [ZA] · Douglas Mandry [CH] *Bildhalle Gallery* [CH] · Thomas Paquet [FR] *Galerie Thierry Bigaignon* [FR] · Pugnaire & Raffini [FR] *Ceysson & Bénétière* [FR, LU, US] · Sébastien Reuzé [FR] *Meyer Zevil Art Project* [FR] · Noé Sendas [BE] *MC2 Gallery* [IT] · Laure Tiberghien [FR] *Galerie Lumière des roses* [FR] · Dune Varela [FR] *Secteur a ppr oc he* [FR]

- 12 galleries + 3 artists in a ppr oc he sector
- Art direction: Emilia Genuardi, Elsa Janssen, Étienne Hatt

2018

David De Beyter *Galerie Cédric Bacqueville* [FR] · Juliana Borinski *Secteur a ppr oc he* [FR] · Marie Clerel *Galerie Binome* [FR] · Marianne Csaky *Inda Gallery* [HU] · Erik Dietman *Galerie Papillon* [FR] · Bruno Fontana *Galerie des petits carreaux* [FR] · Emmanuelle Fructus *Un livre une image* [FR] · Vittoria Gerardi *Galerie Thierry Bigaignon* [FR] · Alice Guittard *Double V Galerie* [FR] · Louis-Cyprien Rials *Galerie Eric Mouchet* [FR] · Maya RoCHAT *Seen Fifteen Gallery* [UK] · Daniel Shea *Webber Gallery* [UK] · Thomas Sauvin & Kensuke Koike *Secteur a ppr oc he* [FR] · Ruth Van Beek *The Ravestijn Gallery* [NL]

- 12 galleries + 2 artists in a ppr oc he sector
- Art direction: Emilia Genuardi, Elsa Janssen

2017

Ron Haselden *Galerie des petits carreaux* [FR] · Guillaume Zuili *Galerie Clémentine de la Féronnière* [FR] · Éric Flogny *Galerie Cédric Bacqueville* [FR] · Eva Stenram *The Ravestijn Gallery* [NL] · Roman Moriceau *Galerie Derouillon* [FR] · Thomas Mailaender *Chez Mohamed Galerie* [FR] · Aurélie PétreL *Ceysson & Bénétière* [FR, LU, US] · Anouk Kruithof *Galerie Escougnou-Cetraro* [FR] · Julien Mignot *Galerie Intervalle* [FR] · Thomas Hauser *Galerie Un-spaced* [FR] · Bérénice Lefebvre *Galerie Eric Mouchet* [FR] · Paul Créange *Secteur a ppr oc he* [FR] · Edouard Taufenbach *Galerie Binome* [FR] · Raphaëlle Peria *Galerie Papillon* [FR]

- 13 galleries + 1 artist in a ppr oc he sector
- Art direction: Emilia Genuardi, Léa Chauvel-Levy

Partners

Soutenu par



LE QUOTIDIEN DE L'ART

Established in 2011, *Le Quotidien de l'Art* is the first digital daily dedicated to art and its stakeholders. It is designed every day by a team of specialized journalists, as well as a network of renowned French and international contributors, thereby ensuring unique reactivity and the highest level of expertise. *Le Quotidien* offers a comprehensive overview of the day's most essential information, including key market developments such as announcements, appointments, and results from notable events such as auctions and art fairs. Additionally, it provides exclusive previews and reviews of exhibitions held in museums, galleries, art centers, schools, foundations, and associations.

lequotidiendelart.com

PICTO
FOUNDATION



CHAMPAGNE
BRUNO PAILLARD
REIMS - FRANCE



Plinth is a web application that connects actors in the cultural sector with the aim of giving a second life to objects and materials for scenography. It enables resource sharing via a simple and practical system of online ads. Breathe new life into your scenography by offering them on Plinth / Don't produce any more, source on Plinth.

plinth.fr

General informations

Opening times

Wednesday 8 November 2023

11am – 9pm Opening, by invitation only

Thursday 9 November 2023

11am – 1pm VIP, by invitation only

1pm – 8pm Open to the public, upon reservation

Friday 10 November 2023

11am – 1pm VIP, by invitation only

1pm – 8pm Open to the public, upon reservation

Saturday 11 November 2023

11am – 1pm VIP, by invitation only

1pm – 9pm Open to the public, upon reservation

Sunday 12 November 2023

11am – 1pm VIP, by invitation only



1pm – 6pm Open to the public, upon reservation

Access

Le Molière

40, rue de Richelieu

Paris 1

  Pyramides

  Palais Royal Musée du Louvre

    Palais Royal Musée du Louvre

 Croix des Petits Champs

Reservations

Reservations on [approche.paris](https://www.approche.paris) from 16 October 2023

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